

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

# CONTEMPORARY MUSIC ENSEMBLE

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ROBIN ENGELMAN  
conductor

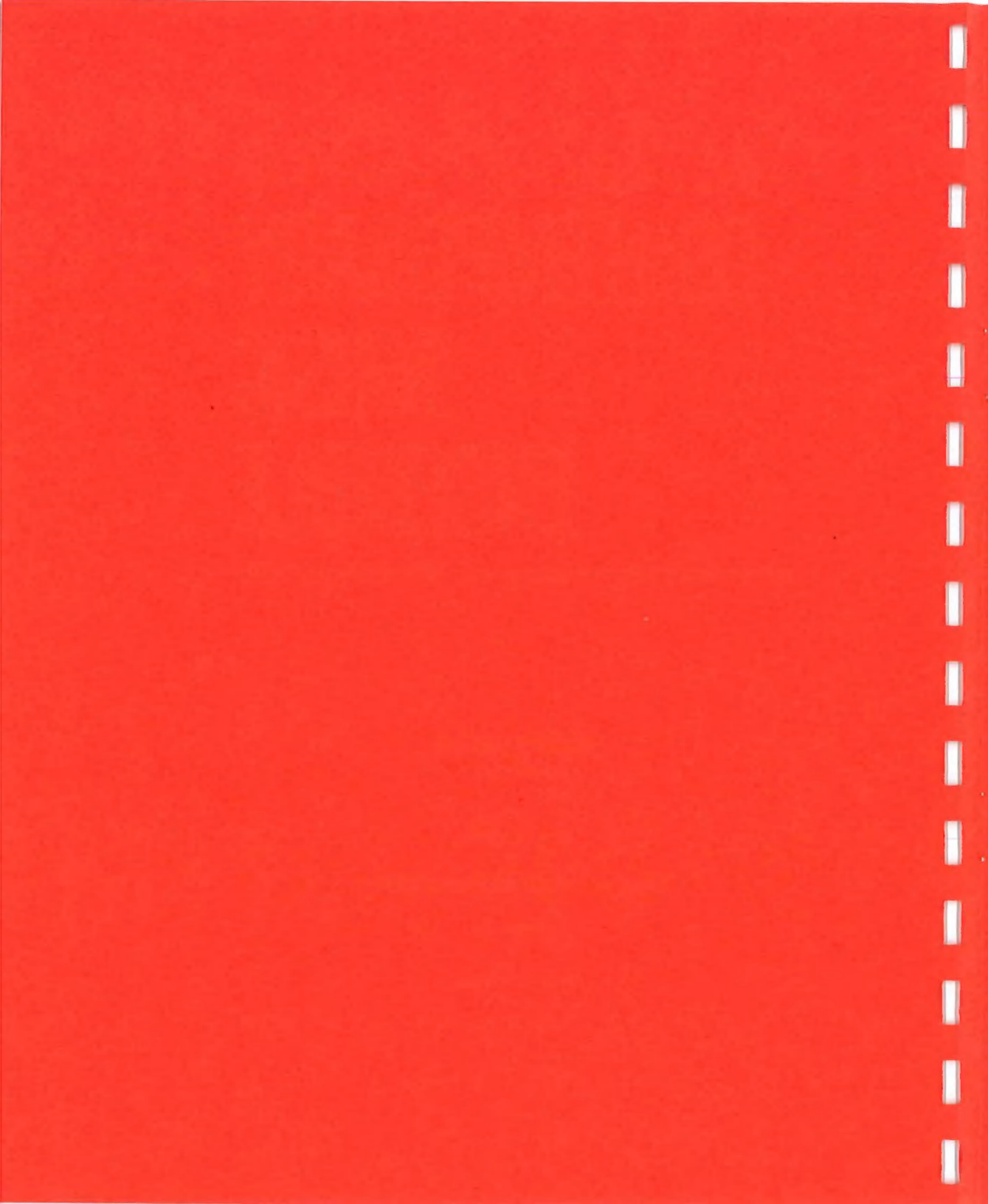
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FRIDAY, NOVEMBER 11, 1988

8:00 PM

WALTER HALL

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PROGRAM

Double Canon, Raoul Dufy in Memoriam

IGOR STRAVINSKY

Andrea Weber and Ananya Menon, violin;  
Kenji Fusé, viola  
Margaret Tobola, cello

Epitaphium für das Grabmal des Prinzen Max Egon zu Fürstenberg

Michael Downie, flute;  
Colleen Cook, clarinet;  
Lori Gemmell, harp

Elegy for J.F.K.

Colleen Cook and Peter Stoll, clarinet;  
Janet Pelletier, alto clarinet;  
Albert Fung, baritone

Introitus, T.S. Eliot in Memoriam

Male Chorus:  
Mark Huang, James Pinhorn and Ian Riddel, tenor;  
Menon Dwarka, Brett Polegato and Michael Thomas, bass  
Ananya Menon, viola;  
Stefan Valentyne, double bass;  
Paul Lachance, piano;  
Lori Gemmell, harp  
Chris Braun, Andrew Morris, Gabor Taryan and  
Steven Wassmansdorf, tam-tam and timpani

Concerto, Op. 24

ANTON VON WEBERN

Etwas lebhaft  
Sehr langsam  
Sehr rasch

Michael Downie, flute; Carroll Kim, oboe; Colleen Cook, clarinet;  
Julia Yang, horn; Victoria Hall, trumpet; Robert Tilley, trombone;  
Paul Lachance, piano;  
Andrea Weber, violin; Ananya Menon, viola

Night Blooming Cereus, Scene II

JOHN BECKWITH

Catherine Duff, soprano;  
Michael Downie, flute; Lawrence Charge, oboe; Colleen Cook, clarinet;  
Slawomir Krysmalski, bassoon; Victoria Hall, trumpet; Robert Tilley, trombone;  
Anne Louise, piano  
Andrea Weber and Lawrence Beckwith, violin;  
Ananya Menon and Kenji Fusé, viola;  
Margaret Tobola and Mi-Kyong Park, cello  
Stefan Valentyne, double bass

\*\*\* INTERMISSION \*\*\*

Hendectet  
second and third movements

GEORGE MULAMDOTTIL

Michael Downie, flute; Lawrence Charge, oboe; Colleen Cook, clarinet;  
Slawomir Krysmalski, bassoon; Julia Yang, horn;  
Victoria Hall, trumpet; Robert Tilley, trombone  
Andrew Morris and Steven Wassmansdorf, percussion;  
Andrea Weber, violin; Margaret Tobola, cello;  
Stefan Valentyne, double bass

Etudes

JOHN BECKWITH

Repeated notes and octaves  
Glides  
Harp

Anne Louise, piano

El Amor Brujo

MANUEL DE FALLA

Norine Burgess, mezzo-soprano;  
Michael Downie, flute and piccolo; Lawrence Charge, oboe;  
Julia Yang, horn; Victoria Hall, trumpet; Andrew Morris, bells;  
Anne Louise, piano;  
Andrea Weber, Lawrence Beckwith and Ananya Menon, violin;  
Kenji Fusē, viola; Margaret Tobola and Mi-Kyong Park, cello  
Stefan Valentyne, double bass

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This evening's performance is being recorded  
by CJRT-FM for future broadcast.

The Stravinsky works are being performed  
in commemoration of Remembrance Day.

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Administrator for the Contemporary Music Ensemble:  
Edward Laufer

## NOTES

### Double Canon, Raoul Dufy in Memoriam

STRAVINSKY

Stravinsky's fondness for canonic writing has its origins in his conviction that this discipline encourages the development of truly linear counterpoint, as opposed to "harmonic counterpoint," -- that is, figuration of an established chord progression, for which Stravinsky did not have a high regard. In the *Double Canon, Raoul Dufy in Memoriam* -- Raoul Dufy was a painter associated principally with the Fauvist movement of the first two decades of this century; presumably Stravinsky admired his work, but there is no evidence of the two men having been personally acquainted -- the twelve note row functions as the subject. The original and the retrograde inversion are imitated in the two violins, and simultaneously the retrograde is imitated in the viola and cello. Each form appears twice. Since the violins have two sets of entries to play and the viola and cello only one, the parts are arranged so that the viola and cello begin at the close of the first statement of the row and finish before the last one, so that there is a gradual building up and breaking down of the four-part texture.

### Epitaphium für das Grabmal des Prinzen Max Egon zu Fürstenberg

STRAVINSKY

Prince Max Egon of Fürstenberg was the patron of the Donaueschingen Music Festival, which Stravinsky attended in 1957 and 1958. After the Prince's death in 1959, Stravinsky wrote the *Epitaphium* in his honour, and it was performed at the Festival that year, along with commemorative pieces by Boulez and Wolfgang Fortner.

Stravinsky's own account of the composition of the work (as told to Robert Craft in *Memories and Commentaries*, 1960) is the best possible introduction:

I began the *Epitaphium* with the flute-clarinet duet...I certainly did not (and never do) begin with a purely serial idea and, in fact, when I began I did not know, or care, whether all twelve notes would be used. After I had written about half the first phrase I saw its serial pattern, however, and then perhaps began to work towards that pattern. (The harp in this piece, as in all my music, must be pinched *pres de la table* to produce the sound I want; incidentally, the deep bass notes of the harp are, I think, the most beautiful on the instrument.)

Only after I had written this little twelve note duet did I conceive the idea of a series of funeral responses between bass and treble instruments and, as I wanted the whole piece to be very muffled, I decided that the bass instrument should be a harp. As I worked the music out, it became a kind of hymn, like Purcell's *Funeral Music for Queen Mary*. There are four short antiphonal strophes for the harp, and four for the wind duet.



## Elegy for J.F.K.

STRAVINSKY

Stravinsky asked W.H. Auden, whose poetry he admired and who had written the libretto for his opera, *The Rake's Progress*, to write the text of this work. Stravinsky specifically intended a discreet tribute to President Kennedy, in contrast to what he called "the albatrosses of 'epic' poetry and symphonic sentiment that the event would surely give rise to and for a certain time excuse." Auden responded with a poem of four short stanzas, each stanza fashioned as a haiku with seventeen syllables.

The form of the *Elegy* contributes greatly to its simple eloquence. The twelve-note row functions as the melodic component of a modified strophic song form: apart from the second stanza, which employs the retrograde inversion, the only row form used in the vocal part is the untransposed original.

## Introitus, T.S. Eliot in Memoriam

STRAVINSKY

In his *Introitus, T.S. Eliot in Memoriam*, Stravinsky sets the Latin text of the Requiem Introitus for male chorus and an ensemble of low-pitched instruments. For most of the work, the tenors and basses sing in unison, intoning the four forms of the twelve-note row as a sort of *cantus firmus*, thus forming an association with a funeral procession. The funereal atmosphere is further enhanced by the use of covered timpani and tamtams, by the bell-like sonorities produced by the chords in the harp and pianoforte, and by the whispered passages which take on the character of a response to the intonations of the row.

After the statement of the four row forms is complete, the chorus presents the recapitulation of the first part of the text in two parts. Because of the economy of the textures employed, this is a wonderful effect. Here Stravinsky sets the words "et lux perpetua" to the same melodic gesture that he used for the words "the heavens are silent" in his *Elegy for J.F.K.* Since Stravinsky himself points this out in his notes to the Columbia recording of the *Introitus*, we may be convinced that this was intentional, but the exact nature of his association of these two passages must remain a mystery.

## Concerto, Op. 24

WEBER

Webern's *Concerto, Op. 24* was composed in 1934 and dedicated to Schönberg on the occasion of his sixtieth birthday. The underlying idea of the work is the juxtaposition of three basic textures that are derived from the twelve-note row. The row is divided into four cells of three notes, and these cells all contain the same intervals. The three basic textures of the *Concerto* arise from the different ways in which a cell can be arranged:

- 1) Three notes in succession. This arrangement is invariably worked into an imitative texture. Since the "subject" which is to be imitated contains only three notes, there is a distinct danger of monotony, which Webern artfully counters by subjecting the cells to continual transformation.

- 2) A two-note chord plus an extra note. We should also include a variant of this arrangement, whereby two cells are combined and regrouped into three two-note chords. This texture is assigned primarily to the piano, the specific intention being to create the atmosphere of melody and accompaniment.
- 3) A three note chord. These chords are generally used for accentuation, although their very first appearance is uncharacteristically pianissimo, tenuto. They acquire thematic independence in the third movement.

The overall design of the work is a large arch form. The structure of the **Concerto** should provide a refutation to the record-jacket wisdom that Webern's music is "aphoristic". Despite the brevity of his works, the logical extensions of his musical ideas are always thoroughly exploited.

Notes by **SASCHA RAPOPORT**

### **Night Blooming Cereus**

**JOHN BECKWITH**

**Night Blooming Cereus** — a one-act chamber opera in three scenes for eight singers and fourteen instrumentalists — was first produced on CBC Radio in 1959 and received its stage premiere the following year at Hart House Theatre, Toronto. In both productions the central mezzo-soprano role of Mrs. Brown was sung by Patricia Rideout.

The opera is set in a lonely widow's cottage in Shakespeare, Ontario. The critic Milton Wilson described it as "a rural-Ontario **Winter's Tale**." Its slender plot centres around the blooming of Mrs. Brown's rare cereus, an event which several village neighbors have been invited to witness and which inspires reconciliations and changes of various sorts in their lives — and in Mrs. Brown's case, a resolution of her sad and confused feelings over the mysterious disappearance of her daughter some years earlier.

The second scene is our introduction to Mrs. Brown. Wilson, an editor of the **Canadian Forum**, published the text there under the title "A Domestic Song Cycle" — appropriate since her character and thoughts are revealed through her routine of rather plain daily tasks, such as dishwashing or sewing, all of which remind her of her daughter's loss.

The musical idiom balances the values of rural North American culture against the psychological implications of the tale. The former may be seen in the diatonic hymn-tune with which the scene ends; the latter in motives such as that of the cereus, heard also in other sections of the score.

**Night Blooming Cereus** has had further stagings by the opera workshops of McGill University and the University of Western Ontario. Beckwith and Reaney have collaborated on two subsequent full-length operas — the comedy **The Shivaree**, produced in Toronto and Banff in 1982, and the "detective opera" **Crazy to Kill**, just completed and scheduled to be premiered at the 1989 Guelph Spring Festival — as well as on half-a-dozen other concert and radio projects over a period of more than thirty years.

## **Hendectet**

**GEORGE MULAMOOTTIL**

George Mulamoottil began his musical studies at the University of Toronto, where he received the Elizabeth Burton entrance scholarship. Subsequently awarded the Hugh LeCaine Memorial Scholarship for composition, he completed his Bachelor of Music degree last spring.

Mulamoottil's music is characterized by vitality, drive and the use of jazz. **Hendectet** was composed during the last year. The second movement has two moods, "straight" and "swing", each emphasizing lyricism. The stark and dynamic third movement is more motivic, with brief episodes freely juxtaposed.

**G.M.**

## **Etudes**

**JOHN BECKWITH**

My **Etudes** (there are six altogether), for solo piano, commissioned by the Vancouver New Music Society on a grant from the Canada Council, were first played by Jane Coop in Vancouver in April, 1984. She has recorded them on RCI 553.

The project is one about which I had thought for some years, although the period of active composition was comparatively short (four months towards the end of 1983). The piano was the main subject in my formal professional education, and I have written keyboard parts regularly in other works; but this is my first solo concert work for the instrument in over thirty years. Rather than employ the prepared and inside-the-piano sounds which have become so widely used in this generation (and which I have myself used elsewhere), I have preferred here to look newly at the various physical actions of fingers and hand in piano playing, taking them as departure points for a series of short compositional essays. This could be regarded of course as a parallel approach to that used by Chopin, Debussy, Scriabin, and others. As with their études, so with mine also there is a dual sense of the term 'study' — a study in an aspect of performance skill which becomes at the same time a study in abstract musical design and expression.

**J.B.**

## **El Amor Brujo**

**MANUEL DE FALLA**

**El Amor Brujo** was originally conceived as a ballet with song and was written at the suggestion of Pastora Imperio, one of the greatest dancers in the Andalusian gypsy style. From Pastora's mother, de Falla heard the songs and legends which were incorporated into the music and plot. The first performance was in Pastora's home and included her mother, brother and sister-in-law, as well as the musicians and conductor Moreno Ballesteros. It is the music from that original performance which is being played tonight.



The human voice appears in three pieces: Song of Sorrowful Love, Song of the Will o' the Wisp and Dance of the Game of Love. The first song is gypsy in feeling, with the guitar imitated by the "divisi" strings accompanying the melismas of the voice, of the type found in cante jondo singing. de Falla felt intensely the folk music of Spain and was inspired by primitive music. "Never," he said, "did music approach more closely to the ideal conception of what it should be, nor attain such depth of magic and mystery than in the simple works of the composers of the 12th and 13th centuries: that is before the firm establishment of the two modern keys, major and minor, and the tonal harmony which is derived from them."

Note by ROBIN ENGELMAN

Text from "Night Blooming Cereus", Scene II reproduced by permission of the librettist, James Reaney, from his "Selected Longer Poems" (Press Porcupine, 1976)

(Mrs. Brown's kitchen: a very crowded place, but in a small two-room cottage everything gets mixed in together -- parlor and kitchen. Mrs. Brown has just finished her supper, and after taking a last sip of tea folds her hands for an after-dinner blessing.)

#### A Blessing

My Lord I thank for bread and meat  
You give me more bread than I can cut  
More for to drink than I can cup  
More to myself than I can eat.

These pitchers and these platters hold  
The milk and honey of thy love  
And I am grateful for thy grace  
As starving prophet was of old.

But in between my praying hands  
And in between my fast shut eyes  
The table of thy manna stands  
From whose delight may I not rise. Amen.

(She gets up and begins to clear up the dishes, shaking out the tablecloth, going to the stove for hot water and dishpan.)

#### Washing Dishes

Now I will gather up and wash the dishes.  
Plate cup knife fork spoon and jug.  
Now will my plate and cup be just like fishes.  
There used to be so many more to gather up.

Even I an old woman have servants and children.  
Plate cup fork knife jug and spoon.  
Unlike children away they cannot run,  
Safe on the shelves of the cupboard in this room.

I suppose we are his china and cutlery.  
Plate cup jug spoon fork and knife.  
He washes us when we Him see.  
Easier to wash these than wash a life.

But when I the old woman am taken from the table,  
Cup fork knife spoon jug and plate  
If they are not broken, before I break, will  
Faithful remain behind to demonstrate

To others who may own them after,  
Plate cup knife spoon jug and fork,  
Daily to baptize themselves in the water  
Of thinking how they can for Heaven work.

(The dishes are put away, the cupboard door closed, the dishwater somehow disposed of. She gets the broom from behind the door.)

#### Sweeping

Look at the faces on the floor  
In the wood of the boards they are  
Faces of dust I sweep with a broom,  
Sweeping the dust in this room.  
Sweeping sweeping sweeping sweeping

Has a sound like weeping.  
If I kept all the dust I've swept  
It would be she I have wept  
Whose face appears more often than not  
In the dust and the fire and the knot  
And the blowing rain on the window  
And the tree-branches' shadow  
Contain your face there! and again there!  
My lost girl in the dust in the air.  
But it is best to go on sweeping  
Over the faces better than weeping.  
Here is the face of an old man peeping.  
Here is the face of a young man reaping.  
Here is the face of an old woman sweeping.

(A bit tired with so much activity, she sits in the rocking chair.)

### Rocking

Rocking rocking rocking rocking  
Very very slowly.  
What I have been doing rocking,  
Most of my life lately.

Sewing at a shirt of stocking  
As quickly as I can  
And what the people to me bring  
I sew at while rocking.

Like selling footsteps to all houses  
My stitches go through cloth  
Of caps and nightgowns and blouses  
Dresses handkerchiefs and vests.

I sew for everyone here.  
I the restless stillness,  
My thread looks through cloth for tear  
And the butcher's apron.

The sewing connects each one  
to myself except for her.  
She walks about beneath the sun  
Without my sewing snow.

As the white snow fills fields and lanes  
Till they cover me all,  
Upon my old and long-used bones  
Rocking and sewing fall.

(Mrs. Brown gets up and begins to move the plants away from the windows. She brings them to the table. The Night Blooming Cereus, on a special stand, is moved to a central position.)

### A Plant Song

The night  
Comes now with its frost  
In which a flower is lost  
Unless from windowsill  
Their keeper keep them day until.

Patience Plant  
Come here now  
To this table  
And Elephant Ear  
The frost to get you won't be able.

Christmas Cactus  
Busy Lizzie too  
Red geraniums  
And the farthest Wandering Jew.

Night Blooming Cereus  
Night Blooming Cereus  
Now for us  
You will come out  
After a century  
To see my friends and me.

Dark green  
Dark green, dark green,  
Your leaves, your leaves  
As time without  
Her being seen,  
The years her mother sadly grieves.

Within  
Your blossom may I see  
Within the leaves of grief  
The face of my lost girl  
Or if that is not to be  
May somehow lighter be my sheaf.

(She sits at the harmonium, finds her place in the hymn-book, and sings to her own accompaniment.)

#### A Hymn

Our Lord has prepared for us  
Houses in Heaven.  
How many rooms have they?  
They number seven.  
and what will we do  
In this Heavenly House?  
Watch flowers come out  
All the day through.

In his cellar you'll find  
Cool milk and sweet wine  
And those so inclined  
May spend all the day there.  
And what will we do  
In this Heavenly House?  
Whatever you want to  
All the day through.

In the woodshed you'll notice  
Trees chopped up ready  
And fine dry split kindling  
For fires all so steady,  
And what will be do  
In this Heavenly House?  
Watch the fire burn  
All the day through.

In the pantry you'll find loaves  
That ravens have brought,  
Loaves everlasting  
All fresh and hot.  
Our Lord has prepared for us  
Houses in Heaven  
With tables of wheat bread  
Spiritually leavened.

In his parlor the carpets  
Refresh tired feet  
Like valleys of green grass  
All dewy and sweet.  
And what will we do  
In this Heavenly House?  
Always be visiting  
All the day through.

And up in the bedroom  
Four angels are bedposts  
Who each with a gold broom  
Sweep care from your eyes.  
Oh what will we do  
In this Heavenly House --  
Dreaming true dreamings  
All the day through.

And in the seventh room should be  
A pair of folded hands  
Praising him who built for thee  
A house that ever stands.  
All children and cousins  
All brothers and sisters  
And fathers and mothers  
And relatives lost,  
Lost loved ones  
Dear faces  
Will be with you there  
If not here, there.

(A knock at the door)



The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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#### UPCOMING EVENTS

THURSDAY,  
NOVEMBER 17

#### THURSDAY NOON SERIES LECTURE

William Aide, University of Toronto

"Recording the Chopin Etudes"

12:10 pm

Walter Hall

Free

SATURDAY,  
NOVEMBER 19

#### FACULTY ARTISTS SERIES

Joaquin Valdepeñas, clarinet; David Bourque,  
basset horn; Patricia Parr, piano; U of T  
Chamber Orchestra, David Zafer, conductor

Wagner

Adagio for clarinet and  
strings

Dag Wiren

Serenade for strings

Mendelssohn

Konzertstücke, Op. 114, No. 2  
for clarinet, basset horn and  
orchestra

Mozart

Concerto in C minor, K.491 for  
piano and orchestra

8 pm

Walter Hall

\$12/\$7 students, seniors

WEDNESDAY,  
NOVEMBER 23

#### GUITAR ENSEMBLE

Eli Kassner, director

Baroque and 20th-century masterpieces,  
including the premiere of a work commissioned  
from U of T graduate Omar Damien

8 pm

Walter Hall

\$4 G.A.

FRIDAY,  
NOVEMBER 25 &  
SATURDAY,  
NOVEMBER 26

#### OPERA EXCERPTS

The Opera Division presents fully staged and  
costumed excerpts from the operatic  
repertoire

8 pm

MacMillan Theatre \$7/\$5 G.A.